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ABSTRACT

This curriculum guide describes a unit of study designed to help students learn academic and technical skills necessary for creating a video. Mayesville Elementary School (South Carolina) teachers and their students collaborated with a videographer and folklorist in a series of 3-week school residencies requiring students to develop stories using the video format. Students interviewed members of the community about their perceptions of hurricane Hugo and the impact the storm had on their lives. This curriculum guide provides background on the project, a project schedule, sample lesson plans, class interviews and interview criteria, support materials, information on basic video skills necessary for production, a glossary of terms, and 31 references. (NP)

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Learning From Your Community: Folklore and Video in the Schools

A Classroom Curriculum For Grades 4-8

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Learning From Your Community: Folklore and Video in the Schools

A Classroom Curriculum For Grades 4-8

Gail Matthews, Ph.D.
Don Patterson, M.S.

South Carolina Arts Commission
South Carolina Folk Arts Program

Developed by

Gail Matthews, Ph.D. (folklorist)

and

Don Patterson, M.S. (videographer)

As part of the

"Our Stories of the Storm" Project

Cosponsored by

The South Carolina Arts Commission

and

The South Carolina Folk Arts Program, U. S. C.

With Funding from

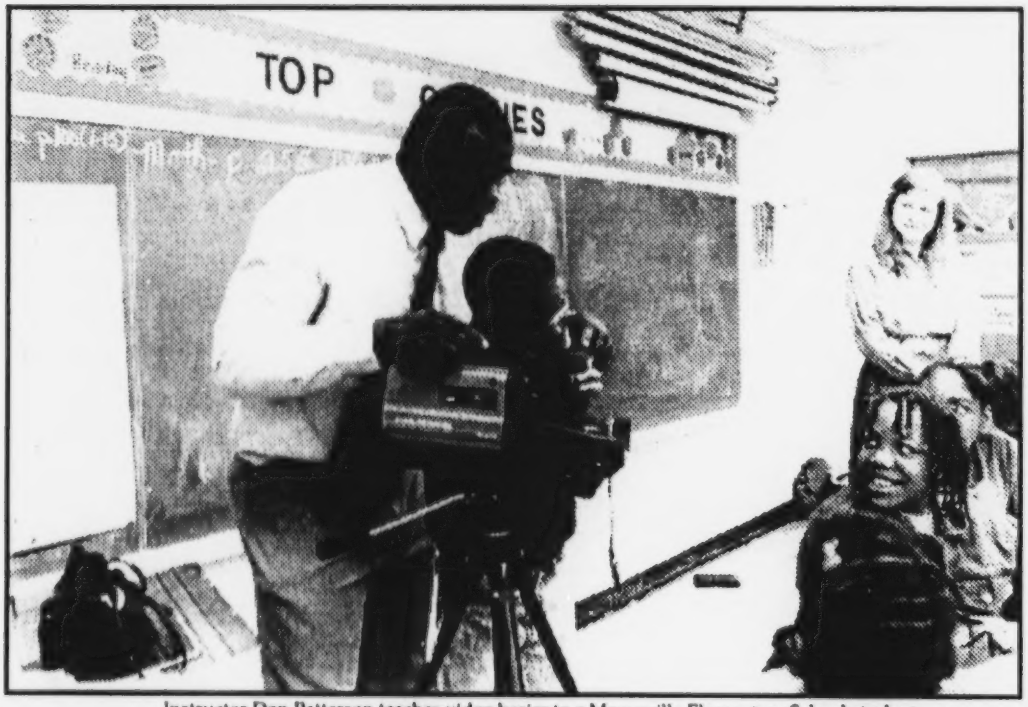
The National Endowment for the Arts

and

The South Carolina Humanities Council

Tested and Revised with
Mrs. Melba Payne's Fifth Grade Class
Mayesville Elementary School
Mayesville, S.C.
Spring 1991

Dedicated to the Memory of Michael Fleishman



Instructor Don Patterson teaches video basics to a Mayesville Elementary School student.

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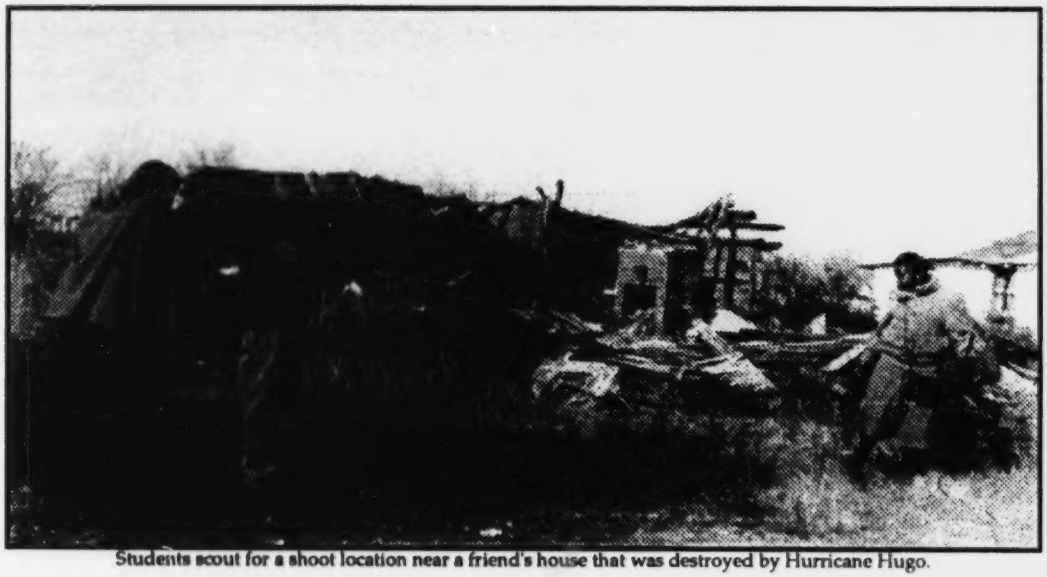
Introduction



Students scout for a shoot location near a friend's house that was destroyed by Hurricane Hugo.

INTRODUCTION

Project Background

"Hugo: Our Stories of the Storm" was initially designed to help students attain the academic and technical skills necessary to make a video about the impact that hurricane Hugo had on their communities. For this project a team of one folklorist and one videographer performed a series of three-week school residencies that helped children share their stories with each other, interview selected community members on videotape, learn basic media production skills, and finally produce a video that creatively communicated some of their perceptions of the storm experience. Representatives from the Arts Commission (Ken May, Michael Fleishman, Susan Leonard) and the Folk Arts Program (Dr. Douglas DeNatale, Dr. Gail Matthews) involved with designing the project postulated that this documentary process would have a healing and empowering impact on the students.

Don Patterson and Gail Matthews comprised one of the folklore/videographer teams that worked with Mayesville Elementary School. As they drew up the specific lesson plans for their residency, they realized that the lessons for this project could be revised into a more general model curriculum to help students document cultural, historical and social topics in their communities on video.

Children respond enthusiastically to video. With the following lesson plans, educators can use this student enthusiasm to its best advantage, encouraging students to be curious about their local environment and to expand their expertise. In interviewing family and friends, students come to understand that learning is a fun part of everyday life, not just a boring routine confined to their schoolgrounds.

In addition to discovering art and history within their own community, making project content decisions, and developing their own presentational strategy, students practice a number of vital technical and academic skills during a community video project, skills involving: decoding and word meaning (BSAP), technical media details, team work or interpersonal relations, performance/public speaking, attention to detail (BSAP), identification of the main idea in a conversation/event/writing (BSAP), analysis of oral and written literature (BSAP), research/planning, critical and analytical thinking (BSAP), creative/artistic development, language arts. In addition to these skills, the students are introduced to an inclusive conceptualization of history and an awareness of their presence in the historical process. To make this curriculum teacher "user-friendly" we give goals

and objectives in addition to listing the skills practiced during each lesson. The companion video tape also lists primary lesson messages for each video clip shown.

Perhaps the most important feature of a project like this is that the students play an integral and active role in all phases of the documentary and decision-making process. The students work as a team to write the script, run the cameras, do the interviews, and design the segments.

Instructors may be tempted to modify the script to accommodate their own "teacher aesthetic." There is also a danger that the video *product* will become more important to the instructor or school than the learning *process*. Our experience with this project suggests that **it is better to conclude the project with a less-than-polished product that is entirely student made than to create a "perfect" video by either pressuring or making decisions for the students, cheating them out of valuable learning experiences**.

The following lesson plan is designed for a class of about 20-30 students ages 10-12 and assumes that two teachers (hereafter referred to as "folklorist," "videographer," or "instructor") will spend between two to three hours each day working with the students. In these lessons the "folklorist" works with the class on creative, content and documentary skills while the "videographer" teaches technical media skills. In order to accommodate the attention span of children it is suggested that instructors teach two lessons per day; one lesson in the morning and one in the afternoon. If instructors are working with any other age group, group size, or time variables they may want to modify the lesson plans to suit their needs. We estimate that students in grades 4-8 will respond well to this curriculum as it is written or with minor modifications.

Student Selection

Because team building and a sense of in-group community are integral to this kind of project, we suggest that the student group remain constant throughout the project. Team members need to be able to get to know each other day by day, building trust and alliances.

Creative and alternative curricula are often reserved for gifted and talented student classes. While a project such as this will work well with a gifted and talented group, we have also discovered that learning-disabled students and children dealing with at-risk factors thrive while working with video. Students who have not responded well to the traditional classroom environment often demonstrate amazing initiative and leadership

skills during community-based video projects. Some of the hardships and difficulties that these non-traditional students contend with in their daily lives give them a creative and alternative perspective on life. A community-based video project taps into student creativity and puts that energy to good use. We urge you to involve a wide range of students in your project.

Class Format

This kind of project works best when the classroom environment is transformed from the traditional rows of chairs into a discussion circle or semi-circle (depicted in video companion). The emphasis of this kind of a project is on teamwork and a circular seating arrangement encourages communication among students. The instructor stands in the center of the circle while teaching, playing the class like a theater in the round so that each student gets to feel included in the brainstorming and decision-making process. At first the students will inevitably look to the instructor for set answers. During the initial lessons it is extremely important for the instructor to nurture student input and opinions while avoiding passing judgement. As the project progresses and the students gain the skills that they need to create their own work, the instructor gradually becomes less of a teacher and more of a project consultant for the students. After the students have been assigned to their video production teams, the instructor should refer students with content or directing questions back to their production team director and producer instead of making content decisions for the team.

These lesson plans rely heavily on questions for group discussion. For your convenience the lesson plan questions are printed in **bold** type. Terms that are defined in the glossary are underlined. Following most of each lesson's questions we have provided sample answers. Your students may come up with perfectly good points that we have not included in our sample answer. These questions are not fact-oriented—they have many possible good answers. Students usually respond well to these discussions and are attentive if they realize that they are being listened to and if they know that they will not "fail" or be publicly humiliated by answering "incorrectly."

Before the project begins, set up a rotation system for the children. Each lesson is videotaped by the students, each child working the camera for 15 minutes at a time before rejoining the class and allowing the next person in the rotation schedule to work with the video equipment. In this way the videographer can work with each student individually on camera technique while the rest of the students learn documentary and content skills. This student practice video footage was used extensively in the video curriculum companion.

It is also important to allow plenty of time for video playback and critique. In this way the students can teach themselves by evaluating their own work.

Choosing a Topic

The project topic can be chosen beforehand by the instructors or the selection process can be incorporated into a pre-project class lesson plan. Good topics are relevant to the students' immediate lives and culture. You may want to use the exercise "What Makes Your Corner of the World Special?" based on a handout developed by Dr. Betty Belanus of the Office of Folklife Programs at the Smithsonian Insititution, which we have included in the support materials to brainstorm project ideas.

We have also included a selected bibliography of other publications concerning folklore in the classroom. (Citations selected from a 25 page bibliography of works on folklore and education compiled by Dr. Jan Rosenberg and Kathy Condon. The complete bibliography can be obtained through Dr. Rosenberg at TRAHC, P.O. Box 1171, Texarkana, AR/TX 75504-1171.) Often folklore documentation and collection projects stimulate so much interest that the class wants to continue on with other topics. The citations in this bibliography contain additional lesson plans and exercises that you can use in class.

Video Curriculum Companion

For your convenience we have compiled a tape of representative clips from our in-class videos so that you can get a feel for how students respond to the lessons. This tape will also help you think about how you might go about implementing your own class project. We conclude each clip with a few words about the larger messages that the project and the lessons communicate. At the end of this tape a teacher and school principal talk about what the project meant for them and for their students. *Most of the clips that you see on this tape were shot by the students at Mayesville Elementary School. All of the photographs used in this curriculum were taken by students.*

One of the lesson plans, "Critique of Sample Interviews," asks the students to evaluate interviews that were performed by other students. These sample interviews can be found on the second video tape included in the kit. Following the interviews is a sample completed student video for educators who want to see what other children have done.

FOR A COPY OF THE VIDEO CURRICULUM COMPANION, CONTACT:

THE MEDIA ARTS CENTER
SOUTH CAROLINA ARTS COMMISSION
1800 GERVAIS ST.
COLUMBIA, SC 29201.

Suggested Schedule

Week I: Follow in-class lesson plans to teach and practice basic content and interview skills necessary for the project; teach and practice video production terminology, skills, and protocol (i.e., accepted norms of behavior or code of etiquette); brainstorm video segment ideas; compose topic interview questions; assign students to production teams; design the overall script and segment plans; set production schedule.

Week II: Work in production teams to practice video skills and reinforce team job responsibilities; build any necessary sets; co-author songs, poems, or raps; choreograph dances; arrange for interviews; perform practice interviews with class members; choose music (to save time, the instructor can work directly with each team producer or pre-select several music samples for them to choose from); design opening and closing credits. Practice sessions should be videotaped and videos should be evaluated by the student director and team members. Evaluation should include attention to video quality and sound quality as well as the on- camera skill of the student "talent" or interviewers.

Week III: Shoot video segments and credits. Bring along a 35mm instamatic camera (not polaroid—too distracting and unreliable) so that one student can document the shoot experience. These photos can be sorted later to make a comic book-like storyboard of the projected edited piece. They can also be incorporated into a classroom bulletin board display about the project. Only one team should go on a shoot at a time—students without jobs who are just observing tend to disrupt the shoot.

Week IV: Edit the video. This part of the project is extremely tedious and time-consuming. Editing with an entire production team tends to be frustrating for all parties. Only the director and the producer for each team should work with the videographer on editing. In order to educate the entire class about the editing process, arrange a special demonstration session.

While the videographer works with the team producers and directors in the editing room, the class instructor can have the rest of the class practice putting together storyboards of possible edits using the shoot photographs. The instructor can use popular comic books to explain the notion of a "storyboard." Instructor addresses publicity/distribution when class writes "press release" articles for school newsletter or local newspapers about upcoming video "screening."

Lesson Plans

A student-run production crew on location.

Ice Breaker

Lesson Material:

Students interview the person to their right for three to five minutes. They ask factual questions, such as the person's name and age. They also ask "fun" questions, such as the person's favorite color or favorite food, their favorite/least favorite television show, movie, or local radio DJ. After five minutes of information gathering each student stands up and introduces the person on his or her right to the rest of the class.

Example Questions:

What is your name? Is there a story behind how you got your name or who you are named for? How old are you? Where were you born? What is your favorite color? Why do you like that color? What is your favorite food? What is your favorite television show? What is your favorite movie? What do you like to do during your free time?

Objective:

To compose extemporaneous questions and relate the question answers to the rest of the class.

Goal:

When the students talk to each other in an informal and fun way they are actually practicing rudimentary interviewing skills, easing into the role of interviewer. This exercise encourages the students to think of fellow classmates as possible sources for interesting information and take the risk of asking their peers about their lives and interests. The instructor, paying close attention to the students as they interview and introduce each other, may be able to identify students who have not excelled in the traditional classroom, but have exceptional verbal or leadership skills that can be nurtured during this project.

Skills Practiced:

Attention to Detail (BSAP); Main Idea (BSAP); Interpersonal Skills; Public Speaking

Note: Remember to set up a videocamera before beginning these lessons and establish a fifteen minute rotation system for the students to practice (one-on-one with the videographer) running the camera, videotaping the exercises and lessons as they are taught.

Introduction

Lesson Material:

The instructors stand up before the class and introduce the students to the roles of folklorist and videographer.

Videographers:

What do videographers do? A videographer is someone who utilizes moving or still pictures to tell a story to an audience. Sometimes the videographer works with made-up scripts, special effects and indoor sets that will help communicate the story. At other times the videographer goes out into a community to videotape actual events and interviews with local people that will help communicate the story. These videos of actual people and events are called documentaries. Sometimes videographers blend fact and fiction together to create "tall tales" that are essentially true, but larger than life. The decision to video made-up, real-life, or fact/fiction blended scenes depends on the story that needs to be told and how the videographer feels that he or she can best tell that story.

In order to make videos that look and sound good a videographer needs to learn about and practice technical skills. A videographer knows how to move the camera slowly and steadily, how to shoot pictures that are not too dark or too light, and how to get good clear sound. The videographer then uses his or her skills with lighting, audio (sound), video and editing to create and deliver messages that will hold the audience's interest.

Folklorists:

What do folklorists do? Many important things about history and about people never get written down. For example, we know a lot about Abraham Lincoln, but we do not know much about the average American who lived at the same time as President Lincoln.

We write down and preserve many facts about American life, but we often forget to record "fun" things like the songs that we sing, the dances that we dance, and the stories that we tell. Folklorists are people who document the parts of history that get left out and the "fun" things that we sometimes forget to record.

The folklorist often interviews members of a community to hear them tell about their culture and their history in their own words. This is how folklorists research and document things that have not been written down in the past—things that you cannot find in books.

Introduction (Cont.)

Objective:

To examine the essential goals of videography and of folklore.

Goal:

Through this discussion the students are exposed to two new concepts. First, that video can be used to tell stories. Second, that folklore examines the parts of culture that often get overlooked or forgotten. This second notion also begins to expand student notion of history.

Skills Practiced:

Decoding and Word Meaning (BSAP); Reference Usage (BSAP); Technical Media Skills; History Skills

Students interview each other about their experiences as members of a community.

Demonstration Interview

Lesson Material:

How would you go about interviewing/conversing with another person? What kinds of things would you like to know?

The class calls out questions that they want the videographer to ask the folklorist or the instructor. The videographer writes the questions down and then interviews the folklorist or the instructor in front of the class using their questions.

Which questions worked the best? How could you reword questions that did not work as well?

The class then calls out questions that they would like the folklorist to ask the videographer and the folklorist interviews the videographer using those questions.

Objective:

To formulate practice interview questions and evaluate the success of the sample questions.

Goal:

Interviewing can be a little frightening for some people. In this exercise the students ease into the interview situation by formulating questions that are asked by the instructor. The instructors model good interviewing skills and provide a sample interview that can be criticized without risking student loss of face.

Skills Practiced:

Reference Usage (BSAP); Critical/ Analytical Thinking (BSAP); Research/ Planning Skills; Team Work and Interpersonal Skills

Stories

(Depicted in Video Companion)

Lesson Material:

Folklorists listen to and document other people's stories.

How do you feel when other people really listen to you when you tell a story? Most people feel very important when people listen to them closely.

Do stories have to be about things that are fictional (made up)? Some stories can be based on things that really happened, such as Hurricane Hugo (use pertinent local example), while other stories tell about a make-believe world or things that we would like to have happen.

Are stories only told with words? Sometimes you don't need to talk to tell a story — songs, dances, photographs, puppet shows, and many other things tell stories.

Can you think of other ways that we tell stories? Drawn pictures, quilts, raps, poems, etc., even video itself.

What makes a good story? Good stories are interesting and hold the listeners' attention. Stories are interesting when they are put together well, include vivid details, and are well timed. Be thinking about how you could tell the "story" of your topic well on videotape.

Objective:

To analyze the many possible ways that stories can be told.

Goal:

This lesson helps to expand the students' definition of the word "story" and to explore the role that "storytelling" plays in our daily lives.

Skills Practiced:

Decoding and Word Meaning (BSAP); Analysis of Literature (BSAP); Language Arts Skills; Creative/Artistic Skills; Interpersonal Skills

Interviews and Conversations

Lesson Material:

Interviews and conversations are one way to collect stories.

Where do we hear or see interviews and conversations on the radio and on television? Who is your favorite TV interviewer? Why do you like him or her?

When interviews are good, why are they good? How would you like to be treated when you are interviewed? When an interview does not go as well as hoped, what factors prevented a good interview experience? What things stop the flow of conversation or make the person who is being interviewed feel unimportant or not listened to? Interviews are good when the interviewer asks questions that get the other person(s) talking. Interviewers also need to listen and be interested in the world around them — especially in the people that they are interviewing.

Objective:

To identify places and times when we hear interviews and evaluate criteria for successful interviews.

Goal:

This lesson sensitizes the students to the role of interviews and conversation in their day-to-day world.

Skills Practiced:

Critical and Analytical Thinking (BSAP); Creative/Artistic Skills

Questions

Lesson Material:

Use the "Types of Questions" handout on the following page to explore the different types of questions that can be asked during an interview. Ask the following questions to insure that the children understand the distinction between the different question types. Check the glossary of terms for example questions if the class has any difficulty with composing sample questions.

What is an example of a "closed" question? What is an example of an "open" question? Try to always ask "open" questions during an interview.

Think about your topic and work as a group or individually to come up with questions that you might ask during an interview.

What would be good examples of questions that ask for facts? What would be good examples of questions that encourage storytelling? What kinds of questions ask about feelings? What kinds of questions ask about meaning?

Do you want to talk about something that has taken place gradually over a long period of time, such as the struggle for civil rights? Do you want to talk about something from the past that has changed and is very different now, such as clothing styles? If so, you will need to ask past, present and future questions.

What would be examples of questions that ask about the past, present, and future?

Imagine out loud the answers that you might get when you ask your questions. **What would be some good follow-up questions to these answers?**

Objective:

To distinguish between different types of questions and demonstrate understanding by formulating appropriate sample questions.

Goal:

Asking a wide range of interesting questions is fundamental to the art of interviewing. This lesson introduces the concept of "question types" and helps the students begin to formulate an interview schedule for their topic.

Skills Practiced:

Attention to Detail (BSAP); Interpersonal Skills; Research/Planning Skills; Language Arts Skills

Types of Questions

Good questions are very important for successful interviews. One kind of question that kills the flow of conversation is a "Closed" question, or a question that can be answered with a yes or no. "Open" questions are much better because the interviewee cannot answer with a yes or no and has to give a fuller answer.

Questions can ask for many different types of information: facts, stories, feelings, and meaning. A good interviewer will ask a wide range of questions, encouraging the interviewee to explain the facts pertaining to the interview topic, tell their story, share their feelings, and explain what all this means to them.

Fact questions ask who, what, when, where, how long, how much, how many, etc.

Story questions ask for the story of what happened, a person's story of their own experience, or a performance of a made up story that they are known to tell. We live in a world that places a high value on facts and figures and often forget to ask for stories. Stories are important because they give us "word pictures" or images to go by.

Feeling questions help listeners get a sense of what it must have been like for the person before, during, and after the experience. Feeling questions also give us a sense of the other person's likes and dislikes.

Meaning questions ask "why?" or "what do you make of this?" or "what does this mean to you?" It is very easy to assume that you know the meaning that an event, story, traditional practice, or statement holds for the interviewee when you do not. Try to ask meaning questions even when the meaning seems clear to you to give the person that you are interviewing can talk about the meaning in their own words.

Questions can ask about the past, present, and future. Questions can also cover an entire event, asking what it was like, what happened, and what it is like now.

Sometimes the answer that an interviewee gives leaves out information that might be interesting to you. Then it is important to ask a **Follow-up question**. For example, if you asked the question "What was your most vivid memory about hurricane Hugo?" and the interviewee answered "The Trees," you might want to ask the follow-up question such as "Why trees?" Be on the lookout for possible follow-up questions.

Hugo Stories

(Optional)

Lesson Material:

Have you heard your parents or friends tell stories about (Hugo)? If so, would you feel comfortable telling the class? Did you like the stories? Why do we tell these stories? What makes a (Hugo) story interesting? How do you feel when you hear these stories? What kinds of things would you like to say to tell your (Hugo) story?

People around the world are very interested in hearing about your (Hugo) experience. Other children who have been through scary things will be helped by your video. Your work is very important.

Objective:

To relate personal experience stories, compare and evaluate the stories, and assess the features that are essential to a successful narrative.

Goal:

The children begin the session by reporting family and friend stories that are relatively safe because they are one step removed from their own personal life. They then examine the beneficial role that this storytelling plays in their lives, make aesthetic judgements about the stories and conclude by constructing their own personal experience story.

Skills Practiced:

Critical/Analytical Thinking (BSAP); Creative/Artistic Skills; Language Arts Skills; Public Speaking Skills; Interpersonal Skills

Note: The lesson plans pertaining to Hurricane Hugo are included because, with modification, they may be useful for classes recovering from a traumatic event such as a natural disaster. Some events that garner community-wide attention and stimulate storytelling are not tragic. Class members may have stories to tell about an annual festival or fair, an eclipse that they saw, an outrageous or embarrassing event, etc. It is very helpful to this kind of project for students to practice and become comfortable telling their unwritten stories to the class.

Survivors

(Optional—to be used with traumatic event topics)

Lesson Material:

What does the word survivor mean to you? Survivors are people who have been through a difficult time, encountering disappointments, scary situations, setbacks, and obstacles, but who have not been defeated by their ordeal.

Are you a survivor? You, your friends and family have done lots of things to get better since Hugo hit your town.

What kinds of things have you and your community done to get better? Other people who are going through difficult times will be helped when you tell them what you have done to become survivors. Common answers included working together, prayer/faith/church, a positive attitude, becoming actively involved in physical clean-up efforts.

Objective:

To define the word "survivor," examine students' role as survivors of a disaster, and evaluate the operative factors in that survival.

Goal:

After a disaster, area residents are usually identified as "victims." Initially this label is not a problem because the residents do often feel like victims. However, this "victim" label can become problematic over time, especially for communities that have worked very hard to recover with limited access to resources. This exercise gives the children the positive word "survivor" for self-identification.

Skills Practiced:

Critical/Analytical Thinking (BSAP); Decoding and Word Meaning (BSAP); Attention to Details (BSAP); Inference (BSAP); Interpersonal Skills

Critique of Sample Interviews

Lesson Material:

Videographer shows video clip of other children doing interviews (on video companion tape 2). Each clip is followed by general questions on the video screen, asking the students about the question types asked during the interview, the information learned, and interviewer behavior. **What do you like about these clips? What don't you like? How would you do these interviews if you were in charge?**

Objective:

To evaluate interviews, identify factors involved in interview success or failure, and relate this interview to students' own future interview behavior.

Goal:

This is another exercise that helps the students attain basic interview skills and aesthetic understanding without having to lose face in an actual interview. After this lesson and the previous exercises, they will be well prepared for their first actual interviews during the next lesson.

Skills Practiced:

Critical/Analytical Thinking (BSAP); Attention to Detail (BSAP); Technical Media Skills

Class Interviews

(Depicted in Video Companion)

Lesson Material:

Class members number off into teams of three. Team number one lines up to act as *interviewers*. Team number two lines up to act as *interviewees*. Team number three helps *run the camera*.* The students then interview each other about their topic. Each person gets experience in each role because after interviewing in team one, the student goes to the end of the line in team two. After being interviewed in team two, the student goes to the end of the line in team three. After running the camera in team three, the student goes back to the end of the team one line. This is done until each student has experienced each role.

Objective:

To compose interview questions, perform several interviews and videotape other student interviews.

Goal:

In this exercise students experience the feeling of an actual interview, discover that fellow classmates can act as sources for important information, and practice video team work.

Skills Practiced:

Decoding and Word Meaning (BSAP); Attention to Detail (BSAP); Interpersonal and Team Work Skills; Public Speaking Skills; Language Arts Skills; Technical Media Skills

* *If you are working with a large group and have two cameras, divide the class up into two sets of three.*

Class Interview Critique

Lesson Material:

Play back the in-class practice interviews. The students critique their interviews and camera work using the "Video and Interview Critique Guide" handout on the following page.

After the critique have two students do a practice interview trying to correct some of the earlier interview and video problems.

Review and critique this two-student practice interview

Objective:

To evaluate student interviews.

Goal:

The students are now used to the idea that interview critiques are a normal and non-threatening part of educational feedback. They now take responsibility for self-examination, evaluating their own performance and applying their post-critique insights to future interviews.

Skills Practiced:

Critical and Analytical Thinking (BSAP); Attention to Detail (BSAP); Technical Media Skills; Public Speaking Skills; Language Arts Skills

Video and Interview Critique Guide

Questions to Ask About Camera Technique: Is there too much space above the person's head in the picture? Is the shot centered and does it include all the information that needs to be included? Are there good close shots of people when they talk? Is there any unnecessary camera movement or jiggling?

"Dos and Don'ts" of Video: do have the director yell "quiet on the set—roll the tape" and the camera person respond "tape is rolling" so that team members will know when the shoot is beginning; do check the red blinking light to make sure that the tape is in fact rolling; after the tape is rolling, do have the floor manager count down from five to one (counting out the last three numbers silently on his or her fingers) before beginning your scene or interview; don't point the camera into the light because it will hurt the camera; don't videotape people who are standing in front of a light, a window or a bright background because they will look like silhouettes; do use and external microphone and have a sound supervisor wear headphones to make sure that you are getting sound on your tape.

Questions to Ask About Interviewing Technique: Do I ask open questions that cover a wide range of information? Are there any follow-up questions that I didn't think to ask? How do I look? How can I relax more? How do the things that I say come across? Do I talk loud enough to be heard? Do I remember to move the microphone from in front of my mouth to in front of the interviewee when he or she answers my questions? Do I cover my face or turn away from the camera? Am I friendly and warm towards the interviewee? Do I listen attentively to the person's answers? Do I treat the interviewee with kindness, warmth and respect?

"Dos and Don'ts" of Interviewing: don't forget to breathe, this will help you talk louder and you will look more relaxed; don't cover your face with your hands while talking; don't fidget with your hands; do relax and try to think well of yourself—this will give you the confidence that you need to be outgoing with the interviewee; do look at the person that you are talking to; do practice "active listening," nodding head or verbally indicating that you are interested in what the person is saying; do actually listen to what the interviewee is telling you—people can usually tell when you have "tuned them out"; do try to make your interviewee feel important, special, and as comfortable as possible.

History and Historians

(Depicted in Video Companion)

Lesson Material:

What does the word history mean? Is something that happened ten years ago history? Is something that happened five years ago history? Is something that happened just last year history? Everyday events happen in our own communities that are history in the making. History doesn't have to be something that happened in the distant past to only "important" people. Even things that happened yesterday to your family or friends can be considered to be history.

Who are historians and what do they do? Historians record, document and interpret history.

Can you be an historian? You all have first-hand experiences within your community and can provide valuable historical information about life in your part of the world.

Is there anybody else who knows more than you about what it is like to live in (fill in name of the town)? You are experts on what is like to live through this kind of historical time and in this place. You can be historians— all you have to do is figure out how you want to collect, document, interpret and communicate the things that you want other people to know about your community.

Objective:

To examine the words "history" and "historian," compare the meaning of these words within the students' own lives, and argue or prove that they can be historians and history is part of their daily lives.

Goal:

Through this lesson, students discover that events in their community are part of history and that they have something important to offer in documenting their local culture. In documenting local culture, the students become self-invested in the subject.

Skills Practiced:

Decoding and Word Meaning (BSAP); Attention to Detail (BSAP); Inference (BSAP); Language Arts Skills; History Skills

Brainstorming: Setting the Rules

(Depicted in Video Companion)

Lesson Material:

What does the word "brainstorming" mean? Brainstorming is a time when people get together and call out as many creative ideas as they can about a given project. In order to feel comfortable sharing our wackiest ideas out loud, we need to be able to trust that nobody is going to make fun of us or put our ideas down. Brainstorming is a way for us to be very creative—it's a time to explore possibilities.

We want you as a class to set the rules for how you want to treat each other and to be treated during this brainstorming session. **If you are going to risk calling out new and creative possibilities, how do you want the other class members to treat you and your ideas?**

Each class member tells the instructor how they want to be treated during this brainstorming session. The instructor writes this student feedback down on a piece of paper or blackboard. These wishes become ground rules for how the students will treat each other during class brainstorming sessions. Sample brainstorming session ground rules include things like not saying that any ideas are silly or stupid, listening to others, not interrupting, etc.

Objective:

To examine student feelings about ideas and risk- taking, assess the essential criteria for successful brainstorming, and construct a set of behavioral rules for class project formulation.

Goal:

In allowing the students to create their own set of behavioral rules, the students again become self- invested in the project development process. They will be more likely to adhere to these rules than to rules that are dictated to them.

Skills Practiced:

Decoding and Word Meaning (BSAP); Attention to Detail (BSAP); Team Work Skills; Creative Skills; Research and Planning Skills

Brainstorming Video Ideas

(Depicted in Video Companion)

Lesson Plan:

We have talked about the many ways that people tell stories (the instructor may want to briefly review the many ways that stories can be told). Today we will brainstorm ideas for scenes in the video that we are going to make.

Provide the class with some sample ideas for things that they could do with their topic that "prime the pump" and help them get started in their own brainstorming process. Make sure that they understand that the sample ideas are suggestions only and that they will be designing their own project.

What are some creative ways that we can tell our story or work with our topic? What places, people, or images are important to telling this story? How do you want to tell your story? Synopsis of ideas that the class generates are written down on the board. The school teacher writes down class ideas on the board and numbers them. Make sure that you save all the student ideas for a future session—don't erase any ideas, even ones that seem silly or unfeasible.

Go around the room and ask each student to tell the class which idea he or she likes best and why. This gives shy students and students who can't think of an idea a chance to contribute to the project formulation without feeling pressured or inadequate.

"PUMP PRIMING" EXAMPLES USED AT MAYESVILLE ELEMENTARY:

1) Pretend that you are talking to Hugo; tell him what you'd like him to know

2) Take a walking tour of your community, point out sites that remind you of Hugo

3) Photograph things that remind you of Hugo, say why.

4) Some things about Hugo may make us feel very angry. Join together to make an "angry machine" that will show others how you feel. You could also make a "scared" machine. (this idea may work best with younger students)

5) Make up a skit or puppet show that tells your story.

6) Find people and images that will help tell what it was like before, what happened, and what it's like now.

UNEDITED EXAMPLES OF IDEAS GENERATED BY STUDENTS IN MAYESVILLE:

1) dances
2) interviews
3) take pictures of damaged houses
4) make up songs about Hugo
5) make up a rap about Hugo
6) do a play or skit
7) do a dramatization of Hugo in which Hugo is a mean man who yells
8) make models of houses and trees and crush them
9) draw pictures of what it looked like during and after Hugo
10) have one student act like a strong man who isn't afraid of Hugo
11) show people helping clean up after Hugo
12) do commercials for the school
13) show a party for the survivors of hurricane Hugo

Overnight Homework Assignment:

Think about the ideas that we have discussed. Remember any ideas that come to you after class. Think about the ideas that you like and why you like them. Which ones do you not like? Why? An idea that may have seemed great during class may not seem as good when you have some time by yourself to think about it. An idea that you may not have liked at first may "grow" on you or you may think of a minor adjustment that will turn a not-so-good idea into a terrific idea.

As you watch T.V. this evening, do you get any more ideas about possibilities for your video project? Tomorrow you will vote on how you will make your video.

Objective:

To create a wide range of scene options for possible inclusion in the upcoming video and begin to evaluate those ideas.

Goal:

The students leave this brainstorming session with an understanding that there are lots of good and creative possibilities for their video project. They also have the space to mull these ideas over at home alone, to think through some of the project on their own.

Skills Practiced:

Critical and Analytical Thinking (BSAP); Creative/Artistic Skills; Team Work Skills; Research and Planning Skills; Technical Media Skills

Titles and Tying it All Together

(Depicted in Video Companion)

Lesson Material:

In addition to deciding what you want to do for your video project, there are two other things that you need to decide. **First, you need to think about how it will all fit together. For example, will each segment be introduced by a host, will the parts be labeled, will there be the verse of a song between segments?** Brainstorm possibilities for things that would give your video continuity. The school teacher writes the class ideas down on the board and numbers them.

Titles and openings are another interesting part of videos. **Call out some of your favorite television programs. How do these programs begin?** (e.g., "The Bill Cosby" opens with a closeup of each family member dancing; "The Fresh Prince of Bel Air" opens with a rap story about how the Prince came to California; "A Different World" opens with shots of the main characters doing typical things in different rooms; "Davis Rules" opens with crayon titles and pictures of the actors; "Cheers" opens with song, old photographs and music)

After the students have discussed the ways that their favorite shows open, give them a copy of the "Program Openings" handout. Tell them that this handout does not cover all the possible ways that the students could open their video, but covers some of the most widely used openings. Compare the handout with their discussion list, noting examples they called out that fit the opening types described and congratulating them if some of their opening ideas go beyond the types that are mentioned in the handout.

How do your favorite television programs handle their titles? Brainstorm possibilities for titles, numbering them as the instructor writes them down on the board.

Objective:

To identify popular television programs, examine the organizing principle/introductory framework for each program, and use this base of information to propose ideas for their own project.

Goal:

In this exercise the students critically examine programs that they would normally merely watch passively. The students then use the media as a resource for structural and creative ideas.

Skills Practiced:

Critical and Analytical Thinking (BSAP); Attention to Details (BSAP); Research and Planning Skills; Technical Media Skills; Creative and Artistic Skills

Program Openings

The Newscast: Narrator begins by giving a list of the top stories for the program as viewer sees people busy at work preparing for the program. There are lots of variations—look at newscasts for ideas.

The Documentary: Program begins with a review of the project, topic description, project goals. This can be done with printed credits (e.g., "What you are about to see...") or voice-over narration and a collage of images about the project.

The Formal Start: The program begins with a personal welcome by the show's host, who then introduces and comments on the upcoming program.

The Teaser: Showing particularly funny scenes, interesting interview questions or answers, or highlights from the upcoming show before the opening titles. This is similar to a movie preview. Be careful not to give away too much!

The Crash Start: Takes the viewer straight into the program, which may seem to have begun already. The show has already begun as titles roll over the action or edited inbetween action shots.

The Introduction Start: A rapid display of the main character(s) in situations that are typical or a brief story about how they got to be where they are. This provides an introduction to the characters and gives the background to the story situation (called a premise).

The Eavesdropping Start: The camera is used like a person who has come onto a scene unnoticed—characters are saying revealing things about themselves that they might not otherwise mention to outsiders.

The Coy Welcome: The camera pans over to someone who is supposedly preoccupied. Realizing that they are not alone, they say something to the effect of "Oh, there you are!"

The Commercial: This is a "false" beginning, copying the way that you see several commercials before coming to the actual beginning of a program.

Video Skills, Terminology, and Jobs

Lesson Material:

Instructor introduces class to the range of video equipment, tells them what this equipment costs, explains the parts of the video camera and what each piece of equipment does, and shows them how to hold and work the cameras.

The class is introduced to and writes down the terms for camera shots (e.g., wide, long, close) and movement (e.g., zoom, pan, truck, etc.) They are told that the experienced videographer is able to use a variety of camera movements and put together an interesting combination of long and close shots so that viewers see both the surrounding location setting and catch important details.

During the week before this lesson is taught, make video dubs of popular television commercials and the introductory sequences of current television shows. These dubs can be shown to the students to help them practice identifying shots and camera movements, shot pacing, and analyze why those shots or movements were chosen. This tape can also be used to reinforce the information that they learned in the "Titles and Tying it All Together" lesson.

The class also learns and writes down the jobs entailed in a video production (e.g., producer, director, camera operator, audio technician, floor manager, set designer, talent). The instructor may then want to hand out the following pages of terms and definitions: "Production Personnel," "Video Terminology," and "Production Terminology."

Overnight Homework Assignment:

Watch T.V. tonight and look closely at the credits to note what kinds of jobs are involved in making a video. Also pay attention to the kinds of shots that are used in making up your favorite T.V. shows.

Objective:

To identify and describe the jobs and specialized involved in video production.

Goal:

This lesson introduces the class to the technical terms and skills that they will need to practice and master in order to complete their video project. They also learn that large-scale projects are the result of many people working together as a team.

Skills Practiced:

Decoding and Word Meaning (BSAP); Attention to Detail (BSAP); Language Arts Skills; Team Work Skills; Technical Media Skills

Production Personnel

Producer: Takes care of organizing the team. This person also handles "administrative" work—paperwork that needs to be done, getting permission from the teacher or principal for unusual shooting sites or fieldtrips, arranges with the teacher to get a bus/driver and makes sure that his/her team members have signed release forms, fundraising if you need money to complete the project. The producer also works with the Director to design the team video scenes and assign other team members their jobs.

Director: Responsible for staging the production as well as directing the performers and crew. This person makes the final decisions about the script words, images, talent, and locations.

Floor Manager: Responsible for orderly team behavior during a shoot, team safety and discipline. Makes sure that all equipment is treated with respect and packed up neatly after the shoot. Cues the performers with "Five, four, three, two, one, action!."

Set Designer: Plans, designs, and organizes sets and helps the Director pick the scene settings.

Lighting Director: Designs, arranges and controls the lighting if any is needed. Decides when to use extra lights.

Camera Operator: Responsible for camera operation.

Audio Technician: Responsible for all microphones and cables. Lets the talent know if they are not speaking loudly or clearly enough. Reminds other crew members and shoot observers to be quiet during the shoot. Wears sound headphones at all times during a shoot to make sure that the talent's microphone is on and working.

Talent: Responsible for interviews, performing any scripted dialogue, acting or dancing in front of the camera, and voice over commentary.

Video Terminology

Tripod: Three-legged support for a television camera.

Monitor: A high-quality display device that looks like a television screen and is used in television studios and control rooms to review the video footage and evaluate the video and audio quality. To view videotape, the monitor needs to be hooked up with cables to either a VCR or a camcorder.

Viewfinder: A small television set built into a television camera that displays the picture as it is generated by the camera.

VCR: An electronic recording device that is separate from a camera that records both the audio and the video signals on cassette for later playback or editing.

Camcorder: A video camera that is actually a combination camera and VCR.

Burn-In: A problem that happens when the camera is focused too long on an object with strong contrast (light on dark, black on white) or a direct light source. Burn-in means that the image is retained by the camera pick-up tube after the camera leaves the subject.

Level: Measure of the audio and video signal strength. If the signal is too strong, the sound will be distorted and the colors will look faded. If the signal is too weak, the sound will be muffled and the colors will look dark and muddy. Many cameras, tape recorders, and editing decks have meters (measuring devices) that help you keep track of the audio and video levels.

Production Terminology

Key Light: The principal light source.

Fill Light: A soft form of light used to soften the shadows created by the key lights.

Back Lights: Lighting from behind the subject, and opposite the camera.

Pan: Horizontal turning of the camera from right to left or left to right.

Tilt: To point the camera up and down.

Truck: To move the camera toward or away from the object when the camera (and sometimes tripod) are actually mounted on wheels and can be rolled.

Zoom: A lens that you can adjust to go from a wide shot to a close-up or the reverse in one smooth motion.

Headroom: The space between the top of the talent's head and the upper screen edge.

Script: Written copy of the audio and video plan for a television production, including detailed directions for the shots.

Long Shot: Also known as the "full shot." A distant view of the subject, taking in all action. While this shot is good for letting viewers know about the general setting, any details are lost in the distance. This shot can be used to establish a mood, relating a general impression of a shoot setting or location.

Close Shot: Also known as a "tight shot." A close up, detailed view of the subject. This shot concentrates our interest on one thing or person. It can let the viewer in on individual responses and emotions that might otherwise be overlooked.

Wide Shot: A wide-angle shot capturing the image of a place and action—covers a great area. The wide shot is inbetween the long shot and the close shot. A long shot may show an entire street, but a wide shot would show only one or two storefronts.

Covershot: Camera shot showing the subject from the waist up.

Project Discussion and Idea Refinement

Lesson Material:

What is your opinion of the ideas that we generated yesterday? Are there any new ideas that you thought of during the night? Do you want to include any other community or school members in your project? Class asks the videographer about the technical details and limitations of how they would go about videotaping each possible idea—some ideas may not be feasible with low budget video.

Vote On Project Content and Design

Each student gets to vote for two segment ideas, one "continuity" idea, one opening idea, and one title idea.

The six most-voted-for segment ideas will be in the video. The class will also go with the continuity idea, opening idea and title idea that gets the most votes. The class will break up into production teams each team will be assigned two of the six segment ideas.

Scheduling and Team Choice

The instructor divides the class up into three teams and chooses a producer and director for each team. In addition to assigning children that will be able to handle leadership as directors and producers, remember also to divide up students with special artistic skills evenly among the groups. If one of the ideas involves a song or dance, try to put students who are interested in song or dance together on one team. Assign two segment ideas to each team. The teacher announces the teams and roles and segment assignments to the class.

Note: It is best to do this lesson the next day after the project idea brainstorming session. This gives the students some time to mull over their ideas on their own. Copy the list of class ideas for segments, openings, and titles from the previous brainstorming session onto the blackboard.

Project Discussion and Idea Refinement (cont.)

EXAMPLE OF MAYESVILLE FORMAT AND SCENE SEQUENCE DECISIONS:

Scene One — Introduction

Hello, my name is _____ _____ (5 people). I am a survivor of hurricane Hugo.

Standing behind these five people will be the entire class. The class will say, "We are all survivors of hurricane Hugo."

Scene Two — Rappers and dancers

Scene Three — Model of House being blown down with Tiffani Wilson reading the script.

Scene Four — Interview Tiffani's father and Tonika's pastor.

Scene Five — Commercials

Scene Six — Interview Mrs. Tomlin, Mrs. Fulwood and Willie will talk about Frederica Smith's house.

Scene Seven — Commercials

Scene Eight — Pictures with music in the background.

Scene Nine — Rappers

Final Scene — Class letting go of balloons and cheering.

Objective:

Through evaluation and discussion, students will revise their ideas, vote, and work as a group to plan their video.

Goal:

The initial discussion allows the students to present ideas and refinements that they have developed on their own to the group. The group vote ensures that each student has a say in the project content and structure. The group will work more effectively as a team if all the team members contribute to the project design.

Skills Practiced:

Critical and Analytical Thinking (BSAP); Attention to Detail (BSAP); Creative and Artistic Skills; Research and Planning Skills; Team Work Skills

Rap/Song Writing Assignment

Lesson Material:

If the class decides to do a song or a rap in one of their video scenes, the teacher asks each student in the class to write rap/song lyrics about their topic as a homework assignment due the next day. The students may want to choose one rap to perform, combine the best lines and ideas into one composite class rap, or review the class writings, discuss the similarities/differences between their experiences and write a group rap that can speak for everyone. This last "group rap" idea is especially effective in helping students process and reflect on their experience after a traumatic event or disaster.

Objective:

To compose original verse related to a specific topic, compare/assess the class writings, and create a class verse that represents the spectrum of class experience.

Goal:

Students create their own artistic statements about their topic, yet work together to write a piece that represents the total class experience.

Skills Practiced:

Analysis of Literature (BSAP); Decoding and Word Meaning (BSAP); Attention to Detail (BSAP); Language Arts Skills; Creative and Artistic Skills

A production still photo of a student rap group performing their "Hurricane Hugo Rap."

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UNEDITED EXAMPLE OF RAPS WRITTEN BY MAYESVILLE STUDENTS:

#1 They said it was coming I didn't think it was true. Hugo came and he swept right through. Early one night as I was lying around, there was a loud noise that frightened the town. Everyone began to panic and run. The wind was blowing and the rain came down I was still confused running around in my gown. Then a tree came down and almost hit my head. "Oh Lord!" I said. I just knew I was dead. I grabbed my heart to see if I was alive. I was so scared it wasn't no jive. Everything was falling to the ground real fast. Light poles, buildings, broken glass. I looked for my keys to get into my car, but I couldn't see anything near or far. We went to the den seeking safety there, but couldn't see nothing the room was bare. Another day was gone it was time to eat. No water to drink or to wash our feet. We walked down the street to check on our friends. They were all crying because their cars were caved in. Trees were down on cars, houses and land. Beach houses were down lying flat in the sand. Now the moral of this storm is very true he's coming back for me and you.

#2 Hugo is no friend of mine. I saw plenty of people in the welfare line. I was helping out people in the neighborhood. Because the stores were closed I was feeling good. Hugo happened about a year ago. We got knocked down and got back up real slow.

RAP COMPOSED BY GROUP AFTER REVIEWING INDIVIDUAL RAPS:

Here's a little story that we have to tell about some people who weren't aware. The hurricane came without delay— destroyed everything in its way. Hurricane Hugo was a bad storm, he made some people feel alone. But we are survivors as you can see. We made this rap for you and me. Peace!

Scriptwriting

(Depicted in Video Companion)

Lesson Material:

Class breaks into their assigned teams and sits in a cluster with their group. Instructor begins the session by teaching a lesson on script development.

A script is a detailed outline of what you want in your video. The script includes information about the images, words, location, and talent for each shot. Everything has to be spelled out in detail or the project will not turn out well. A script allows every person working on the project to know what is going on.

Hand out several script logs on large pieces of paper to each person in the class. In addition to handing out the logs, also write an example of a blank script log on the board.

The Type of Shot(s) refers to long, close or wide shots. For each scene you may want to shoot a variety of shots. For example, you may come back to your class after a shoot and be disappointed because you only have interview close shots with no long shots to give a sense of the interview setting. **What kinds of shots do you want to include in this scene? Is there any special camera movement (e.g., pan, truck) that will work especially well in this scene?**

The ***Image*** is what the camera person will see through the camera lens. **What picture will be on screen?** Note if any sets need to be built or pictures drawn. **What materials will you need to make these sets and who will make them?**

The ***Words*** are what the audio person or viewer will hear. **If there is a song, what are the words to the song? If there is narration, what will the narrator say? If there is an interview how will the interview begin, what questions will be asked, and how will the interview end? If there is a skit, what words what words will be spoken during the play?**

Location is the specific address where the shoot will take place. **Where will your video take place? Will certain backgrounds be especially suitable for your project? Are there some ideas that have to be shot in a special place to work?** When you are writing down your shooting location don't just write "in the school" or "Jane's house. " Be specific, as in "school cafeteria," and "Jane's house at 221 Main Street." Make sure that you check out locations with other teams to make sure that there aren't any conflicts and that the completed video won't look confusing.

Scriptwriting (cont.)

Talent refers to the people who will be in front of the camera. **Who will stand in front of the camera? If they will be interviewing people, who will they interview?** If you are planning interviews with community members or other school teachers, put together a list so that the interviews can be scheduled in advance.

Contact List: This list gives the names and contact locations or telephone numbers for anybody that you want to interview and anyone who you will need to work with during the course of your project. For example, you may want to get help from the school art teacher or music teacher for one of your scenes. **Who will you interview or work with during your project?** Add the names of anybody else that you want to help you with your project to the list of potential interviews. Hand this contact list in with the script.

The instructor works with the class to fill in the sample script on the board. After the class has demonstrated an understanding of how the script works, they work within their teams to write their own script. An adult is assigned to each group to act as a facilitator. If the children look to the adult for decision-making, the adult is to refer them to the group producer or director, saying "X is in charge of the final decisions for this group."

During a later session each group can report back to the rest of the class on the status of their script. If any group is having problems with their script, the rest of the class can help them figure out how to solve the problems.

The student producer and director are responsible for handing in a final script at the beginning of Week Two. Based on the scripts that are handed in, the instructor devises a shooting schedule for Week Three and posts it.

Objective:

To evaluate the project ideas, develop idea details, constructing a detailed outline and plan of work for the proposed project scenes.

Goal:

This lesson provides direction and focus for the upcoming weeks of preparation, practice and project execution.

Skills Practiced:

Critical and Analytical Thinking (BSAP); Attention to Detail (BSAP); Decoding and Word Meaning (BSAP); Research and Planning Skills; Team Work Skills; Creative/Artistic Skills; Language Arts Skills; Technical Media Skills

Script Log (Example)

Type of Shot	Image	Questions or Words	Address Location	Interviewee and Talent
Scene 1 Shot:				
Scene 2 Shot:				
Scene 3 Shot:				
Scene 4 Shot:				

If you need more room for your "words," write them out on a separate piece of paper and staple or clip the paper to the log.

Compile a contact list of the people that you need to interview and any other people who have special skills who can help you (such as the art teacher or music teacher).

CONTACT LIST:

Name:	Where They Can Be Reached:	What They Will Do:
1. Mr. Smith	Green's Market; #555-8868	Interview
2. Ms. Brown	School Art Room	Help Us With Sets
3.		
4.		
5.		
6.		
7.		
8.		

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Script Log

Type of Shot	Image	Questions or Words	Address Location	Interviewee and Talent
Scene # Shot:				
Scene # Shot:				
Scene # Shot:				
Scene # Shot:				
Scene # Shot:				
Scene # Shot:				

Contact List

Name:	Where They Can Be Reached:	What They Will Do:

Glossary of Terms

Community-based student video projects encourage pride and interest in local culture.
Here, a student rap group proudly poses for the camera after shooting their rap performance.

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GLOSSARY OF TERMS

Audio Technician: Video production job. Responsible for all microphones and cables. Lets the talent know if they are not speaking loudly or clearly enough. Reminds other crew members and shoot observers to be quiet during the shoot. Wears sound headphones at all times during a shoot to make sure that the talent's microphone is on and working.

Back Lights: Lighting from behind the subject and opposite the camera.

Burn-In: A problem that happens when the camera is focused too long on an object with strong contrast (light on dark, black on white) or a direct light source. Burn-in means that the image is retained by the camera pick-up tube after the camera leaves the subject.

Camcorder: A video camera that is actually a combination camera and VCR.

Camera Operator: Video production job. Responsible for camera operation.

Contact List: A list of the names, addresses, locations, and telephone numbers of people that you want to interview and people outside the class who you want to ask for help with your project.

Covershot: Camera shot that covers the subject from the waist up.

Director: Video production job. Responsible for staging the production as well as directing the performers and crew. This person makes the final decisions about the script words, images, talent, and locations.

Documentary: A videotape that communicates a story about real people, their way of looking at things, and actual events in their lives. Documentaries often use footage of interviews and real-life scenes.

Fill Light: A soft form of light used to soften the shadows created by the key lights.

Glossary of Terms (cont.)

Floor Manager: Video production job. Responsible for orderly team behavior during a shoot, team safety and discipline. Makes sure that all equipment is treated with respect and packed up neatly after the shoot. Cues the performers with "Five, four, three, two, one, action!."

Folklorist: Folklorists are people who document the parts of history that get left out and the "fun" things that we sometimes forget to record. The folklorist often interviews members of a community to hear them tell about their culture and their history in their own words.

Headroom: The space between the top of the talent's head and the upper screen edge.

Key Light: The principal light source.

Level: Measure of the audio and video signal strength. If the signal is too strong, the sound will be distorted and the colors will look faded. If the signal is too weak, the sound will be muffled and the colors will look dark and muddy. Many cameras, tape recorders, and editing decks have meters (measuring devices) that help you keep track of the audio and video levels.

Lighting Director: Video production job. Designs, arranges and controls the lighting if any is needed. Decides when to use extra lights.

Monitor: A high-quality device that looks like a television screen and is used in television studios and control rooms to review the video footage and evaluate the video and audio quality. To view videotape, the monitor needs to be hooked up with cables to either a VCR or a camcorder.

Glossary of Terms (cont.)

Openings:

The Newscast — Narrator begins by giving a list of the top stories for the program as viewer sees people busy at work preparing for the program. There are lots of variations—look at newscasts for ideas.

The Documentary — Program begins with a review of the project, topic description, project goals. This can be done with printed credits (e.g., "What you are about to see...") or voice-over narration and a collage of images about the project.

The Formal Start — The program begins with a personal welcome by the show's host, who then introduces and comments on the upcoming program.

The Teaser — Showing particularly funny scenes, interesting interview questions or answers, or highlights from the upcoming show before the opening titles. This is similar to a movie preview. Be careful not to give away too much!

The Crash Start — Takes the viewer straight into the program, which may seem to have begun already. The show has already begun as titles roll over the action or edited inbetween action shots.

The Introduction — A rapid display of the main character(s) in situations that are typical or a brief story about how they got to be where they are. This provides an introduction to the characters and gives the background to the story situation (called a premise).

The Eavesdropper — The camera is used like a person who has come onto a scene unnoticed—characters are saying revealing things about themselves that they might not otherwise mention to outsiders.

Glossary of Terms (cont.)

Openings (cont.):

The Coy Welcome — The camera pans over to someone who is supposedly preoccupied. Realizing that they are not alone, they say something to the effect of "Oh, there you are!"

The Commercial — This is a "false" beginning, copying the way that you see several commercials before coming to the actual beginning of a program.

Pan: Horizontal turning of the camera from right to left or left to right.

Producer: Video production job. Takes care of organizing the team. This person also handles "administrative" work— paperwork that needs to be done, getting permission from the teacher or principal for unusual shooting sites or fieldtrips, arranges with the teacher to get a bus/driver and makes sure that his/her team members have signed release forms, fundraising if you need money to complete the project. The producer also works with the Director to design the team video scenes and assign other team members their jobs.

Program Openings See "Openings."

Questions:

Closed questions — a question that can be answered with a yes or no.

Example: Have you ever shopped at Green's Market?

Fact questions — ask about definite things, facts and figures, such as: who, what, when, where, how long, how much, how many, etc.

Example: What did you buy at the grocery store?

Glossary of Terms (cont.)

Questions (cont.):

Feeling questions — ask a person to talk about.how they felt before, during or after an event or how they feel about something that is going on in the present. Feeling questions also ask about the other person's likes and dislikes.

Example: How do you like the way the cashier treats you when you buy things at the store?

Follow-up Questions — ask the person that you are speaking with to give more information about something that they have just said. Follow-up questions ask the person to clarify or elaborate on their topic.

Example: (Read feeling question example first) Have you always felt that way about the cashier?

Meaning questions — ask for information about the reason why things happen the way that they do and the importance that these events have for the people who experience them. Meaning questions ask "why?" or "what do you make of this?" or "what does this mean to you?"

Example: Why do you think that the store goods are organized in the way that they are?

Open questions — a question that is phrased in such a way that it cannot be answered with a simply "yes" or "no."

Example: Will you tell me about some of your past experiences shopping at Green's Market?

Glossary of Terms (cont.)

Questions (cont.):

Past/Present/Future Questions — cover an entire event, asking what it was like, what happened, and what it is like now.

Example: I've heard that Green's Market used to look very different fifteen years ago. How did it used to look and in what ways has the store changed?

Story questions — ask for the story of what happened, a person's story of their own experience, or a performance of a made up story that they are known to tell.

Example: Sue said that you told her a very funny story about a time when the rootbeer bottles exploded at Green's Market. Will you please tell me all about it?

Script: Written copy of the audio and video plan for a television production, including detailed directions for the shots.

Script:

Words — What the audio person will hear—the exact script dialogue, voice over narration, interview questions, or song words.

Location -- The specific place where the shoot will take place, complete with the address.

Image — What the camera person will see through the camera viewfinder.

Set Designer: Video production job. Plans, designs, and organizes sets and helps the director pick the scene settings.

Glossary of Terms (cont.)

Shots:

Close Shot — Also known as a "tight shot." A close up, detailed view of the subject. This shot concentrates our interest on one thing or person. It can let the viewer in on individual responses and emotions that might otherwise be overlooked.

Long Shot — Also known as the "full shot." A distant view of the subject, taking in all action. While this shot is good for letting viewers know about the general setting, any details are lost in the distance. This shot can be used to establish a mood, relating a general impression of a shoot setting or location.

Wide Shot — A wide-angle shot giving the basic orientation of a place and the action; covers a great area. The wide shot is inbetween the long shot and the close shot. For example, while a wide shot may show an entire street, the wide shot may show only one or two storefronts.

Talent: Video production job. The people who will be in front of the camera. Responsible for interviews, performing any scripted dialogue, acting or dancing in front of the camera, and voice over commentary.

Tilt: To point the camera up and down.

Tripod: Three-legged support for a television camera.

Truck: To move the camera toward or away from the object when the camera (and sometimes tripod) are actually mounted on wheels. This platform with wheels is called a "dolly." Creative videographers often save equipment money by making homemade dollies with things like shopping carts or rolling office chairs.

Glossary of Terms (cont.)

VCR: An electronic recording device that is separate from a camera and can record both audio and video signals on cassette for later playback or editing.

Videographer: A videographer is someone who uses moving or still pictures on video to tell a story to an audience.

Viewfinder: A small television set built into a television camera that displays the picture as it is generated by the camera.

Wide Shot: Wide-angle shot giving basic orientation of a place and the action; covers a great area.

Zoom: A lens that you can adjust to go from a wide shot to a close-up or the reverse in one smooth motion.

SUPPORT MATERIALS

What Makes Your Corner of the World Special?

Every region of our country has special sayings, holidays, events, occupations, geographic features and other shared knowledge that makes it "special." This knowledge is part of the region's own "folk culture."

What special knowledge defines your community's "folk culture?" The following questions will help you identify topics that you may want to document for your class project. Work together in small groups or brainstorm as a class to answer the following questions. Write the answers to each question down on a separate sheet of paper. You may want to talk with your parents about these questions to see if they can think of other good answers.

1. What do you call the area that you live in? Not its official name, but the name that local residents use. Think in terms of your neighborhood and your community.

Example: Chicago is called the "Windy City."

Adapted from an exercise developed by Dr. Betty Belanus for the Smithsonian Institution

2. What are three occupations that help give your area an identity? These can be present-day occupations or historic occupations.

Example: If you live in Maine, you might answer "lobster fishermen."

3. What are the festivals, holidays, or events that involve most of the members of your community? Don't forget reunions, bazaars, harvest time activities, auctions, etc.

Example: If you live in New Orleans, you might answer "Mardi Gras."

4. Name three plants or trees that are native to your area, with their special use if you know them.

Example: If you were from California, you might say "avocados, used to eat in salad."

5. Name three animals found in your area. Are they wild or domestic (tame)? Are they useful or a nuisance? Are they admired from afar or hunted?

Example: In parts of the West with sheep farms, coyotes are wild animals that kill sheep.

6. Can you think of three expressions that people in your area use that are not used in other parts of the country?

Example: People in Southern New Hampshire call soda pop "tonic"; people in Southern Indiana call green peppers "mangoes."

7. Name three special foods that are eaten in your area. What makes them special—are they particular to an ethnic group, do they use local ingredients, are they served at special holidays? How are they different from other places that may serve similar foods, or use the same name but serve something different?

Example: People in Northern Michigan eat meat pies called "pasties" introduced by Cornish miners, using available meats and vegetables.

8. What is special about your place and your community that these questions didn't ask?

Example: historic events that shaped how the community is now, origins of place names, geographic features that make this place special.

After you have finished answering these questions, go back and review each question one at a time. At the bottom of each answer sheet, write down the names of people in your community that you think would be able to speak at length about that particular topic or question. This will give you a good list of potential "interviewees."

Students from Mrs. Melba Payne's Fifth Grade Class at Mayesville Elementary School in Mayesville, South Carolina.

Our Stories of the STORM:

VIDEO AND FOLKLORE IN the Classroom

Hugo: Our Stories of the Storm was a special Arts in Education project co-sponsored by the South Carolina Arts Commission and the University of South Carolina's McKissick Museum Folk Arts Program with funding from the National Endowment for the Arts and the South Carolina Humanities Council. Video artist and folklorist teams held three-week long residencies at South Carolina schools where communities were severely affected by Hurricane Hugo. Video Artist Bob Walker and Folklorist Polly Adema conducted a residency at Lakewood Elementary School in Myrtle Beach, SC during January 7-25 and Video Artist Don Patterson and Folklorist Gail Matthews were in residency at Mayesville Elementary School in Mayesville, SC during February 4-22, 1991. What follows is an account of the Mayesville residency by Gail Matthews.

Many outsiders have almost forgotten hurricane Hugo. But for residents of South Carolina, hurricane Hugo has involved a long, painful process of disaster preparation and recovery. If there is truly power in numbers, a few statistics may help the uninitiated understand why, a year and a half after the storm, some parts of the state have not yet fully recovered. On September 21, 1989, the night of the hurricane, 135 mile per hour winds blew across the state of South Carolina, causing $10 million dollars per minute in wind damage. 1.3 million acres of trees were destroyed, felling approximately one third of the state's commercial timber.

This pervasive material damage radically altered the cultural landscape of the state. Many residents of South Carolina discovered that their familiar surroundings suddenly seemed very foreign. Strangers in their own land, unable to find their way in territory that once was so familiar, the experience made many feel disoriented or even helpless.

Victims of the storm often expressed their extraordinary experiences through story swapping and the sharing of personal narratives. Informal storytelling among victims served many purposes — it acted as a conversational reality check, provided a periodic sense of catharsis during times of frustration, served as a conduit for newly-discovered survival tips, and helped community members reflect on the larger lessons

Gail Matthews

Student production crew on location at the demolished home of Fredrica Smith, one of their fellow students at Mayesville Elementary School.

BEST COPY AVAILABLE

Production still of Mayesville students performing a Hurricane Hugo rap in front of a house that was demolished by the hurricane.

that could be gleaned from this disaster. After a traumatic event, storytelling helps people process their experiences, gradually coming to identify themselves as survivors rather than as victims, eventually regaining a sense of control or mastery over their own lives.

Realizing the importance of this community dialogue and the role that the arts and humanities could play in facilitating this healing process, the South Carolina Arts Commission contacted the Folk Arts Program at McKissick Museum to brainstorm about project possibilities. The result was "Our Stories of the Storm," an innovative video/folklore documentary project for school children in heavily damaged areas.

According to Scott Sanders, Executive Director of the Arts Commission, the objective of the project was to "help students, their families and their communities share their Hugo experiences and, in the process, find catharsis and reaffirmation that will contribute to their emotional and psychological recovery. We also hoped that this project would deliver a powerful, first-hand lesson to students and others about the value and importance of the arts and humanistic disciplines in their lives and in our society." "Our Stories of the Storm" received funding from the South Carolina Humanities Council, the National Endowment for the Arts and the South Carolina Arts Commission. It was implemented as a cooperative venture of the Arts Commission and the Folk Arts Program.

After an initial training session for all adult participants, a team comprised of one folklorist and one videographer traveled to two school sites and helped the children design their own videotaped statement about hurricane Hugo. Each residency lasted three weeks. During my residency with videographer Don Patterson at Mayesville Elementary School, the children engaged in an initial orientation week of lessons designed to accomplish three sets of goals. First, creative group exercises gave the children basic skills in question identification, interviewing, scriptwriting and videotaping. We helped the children understand that they had lived through an important historical event, had a first-hand expertise about the hurricane and were therefore well equipped to act as historians documenting their community's experience. Finally, the class examined the whole notion of storytelling — why stories are told and the many possible art forms that can tell stories (for example: dance, puppetry, song, even video itself).

At the end of the first week, the children decided how they wanted to tell their own hurricane Hugo story on videotape. The children told their story by taping a variety of short vignettes, and editing them together to create a longer piece. Interviews with community members, co-authored rap songs, images of damaged buildings, drawings with narrated description and puppet shows were some of the pieces that they videotaped.

Although the children often related vivid and frightening stories about their hurricane experiences in class, they decided that they wanted their final videotape to primarily be an affirmation of their survival. This is perhaps because the residencies occurred one year after the storm, at a time when they were ready and willing to view the past trauma in the most positive light.

In reviewing the results of these school residencies, we feel that we have many insights to share with others who want to do similar projects. Our experience suggests that it is absolutely crucial for the children to have complete control over the content of the video and for them to also perform most, if not all, of the videotaping and editing. To accommodate this need for student control, we feel that the minimum length for this kind of project would be four weeks, rather than three.

The residencies worked best when the folklorist and videographer acted as facilitators, as opposed to primary researchers or media artists, helping the children design and execute all aspects of their project on their own. In order to achieve a good student/teacher ratio, the class was divided up into three production teams each consisting of about six students. Each team had a designated producer, director, audio technician, camera operator and talent. Although the producer and director roles were fixed, other team members changed jobs from shoot to shoot as needed.

After some initial concern that children might inadvertently damage the video equipment, we found that if the children were taught the value of the equipment and how to handle it with care they inevitably treated it with respect. We also discovered that children in low income communities responded especially well to working with professional equipment on an in-depth project. All of the children anxious to work on something "real" and enthusiastic being taken seriously as cultural documentarians.

This hands-on, experiential orientation to video classroom transforms traditional notions of video as pr into one of video as process. We discovered that the important aspect of the project was the experience: th cess of helping the children decide how they wanted to their story, the analytical discoveries that the children as they critiqued their own work, and the rapport that o oped between the children, their teachers, the video/foll facilitator team, and the larger community.

We believe that this fortuitous combination of vide folklore in the classroom has tremendous potential b our work with hurricane stories. Similar projects could students create videotapes about pressing social issues, l lore, or just about any other topic. Imagine projects encourage students to go out into their communities, viewing people about their experiences and feelings d the civil rights era or the Persian Gulf War. This use of involves the entire community in the educational process encourages students to think of learning as a part of every life.

We are currently revising the Hugo residency lesson to generate a more general curriculum that could be use other educators. We have videotaped the preparatory less at the Mayesville site and are editing a video that will all viewers a glimpse of how these lessons help children acc documentary and video skills. We hope to combine the r fied curriculum, the class lesson video, and a sample stu video into a comprehensive package for educators who wa to put together similar projects of their own. For more inf mation, contact Susan Leonard, South Carolina Arts Comm sion, 1800 Gervais Street, Columbia, SC 29201-3585.

Gail Matthews has a Ph. D. in Folklore from Indiana Uni sity and holds an adjunct position in the University of South Ca olina's Department of Anthropology. She was one of the consu tants involved with designing the Hugo project and served as folklorist for one of the residency teams. She is currently work as a freelance folklorist based in Columbia, South Carolina.

Video artist Don Patterson and Folklorist Dr. Gail Matthews with Mayesville Elementary students.

All photos by Mrs. Melba Payne's fifth grade students at Mayesville Elementary School in Mayesville, South Carolina.

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SCHOOL INFORMATION [1987/88 - 1992/93]

School Year (Fall) : 92 FIPS State Code: 45

MAYESVILLE INSTITUTE ELEMENTRY

BOX 128

MAYESVILLE SC 29104

Phone: 803-453-5511

Agency Name: SUMTER SCHOOL DISTRICT 02

State Agency ID: 43-02-000

NCES Agency ID: 4503720

NCES School ID: 01070

State School ID: 43-02-015

Locale: RURAL

Locale (code): 7

Type: REGULAR SCHOOL

Type (code): 1

Status: SCHOOL OPERATIONAL

Status (code): 1

Classroom Teachers (FTE):	12.6 R	School Size Rank (Nation):	69,566
Total Students:	190	School Size Rank (State):	983
Student/Teacher Ratio:	15.1	Low Grade:	KG
Free Lunch Eligible:	161 R	High Grade:	06

MEMBERSHIP INFORMATION

School Year (Fall) : 92 FIPS State Code: 45

School Name: MAYESVILLE INSTITUTE ELEMENTRY

Prekindergarten:	0	R	Grade 7:	0	R
Kindergarten:	30	R	Grade 8:	0	R
Grade 1:	35	R	Grade 9:	0	R
Grade 2:	15	R	Grade 10:	0	R
Grade 3:	25	R	Grade 11:	0	R
Grade 4:	26	R	Grade 12:	0	R
Grade 5:	34	R	Ungraded:		A
Grade 6:	25	R	Total Students:	190	T
Amer Ind/Alaskan:	0	R	Black:	190	R
Asian/Pac Island:	0	R	White:	0	R
Hispanic:	0	R	Minority Student %:	100.0%	T

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